

TRADE FAIR DESIGN ANNUAL

全球最佳 2008/2009 展会设计年鉴



(德) 康威·劳埃德·摩根 编
Conway Lloyd Morgan

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2008/2009

Conway Lloyd Morgan

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简介

INTRODUCTION

新面貌 新主题

几年前，一家英国设计公司建议一个汽车制造商重新设计一下他们的展厅。汽车制造商提议：“为何不把我们的展厅设计得像法拉利展厅一样呢？”但给英国的法拉利运营商打电话得知他们非常不愿意我们的摄影师进到他们的展厅内进行拍摄，这便引起了每个人的好奇心。于是，一个精心策划的方案出炉了。设计公司雇了一对演员，让他们环游欧洲，并亲自去拜访法拉利商品的特许经销商们，装作很想买他们的车。但重点是他们要通过与新车拍照，或与售货员拍照等办法来搜集法拉利展厅的图片。找一对演员来饰演暴发户夫妇不是难题，但要找到一对演员能拍出对设计公司有用的照片就不是件易事了，这是其中的一个设计师告诉我的。历尽这番艰辛之后，我们看到了法拉利展厅，其设计模式真是五花八门。

这个故事的现实意义就是告诉我们，创办此年鉴的编辑方法是要给这些作品注明日期，并把它们分门别类，例如汽车的归为一类，电信的归为一类。这样就可以在同类间形成对比，但展出的产品却抢了展台设计的风采，这是很冒险的。也就是说，即使陈列商品的展台设计得再实用、有效且有趣，它也不能引起人们的兴趣，也许还会被忽略。

年鉴的重新设计为编辑进行重新思考提供了一个机会，并非一个理论的说明。德国的设计类必备丛书提供了一个不同于以往的方法，即按时间顺序编写。但对于一本花费两年心血编写的书，被用于更广阔的地域，而不仅仅是使用德语的地方时，这种方法就不会一直有效了。另一种分类方式是根据展台的大小和预算来划分，《参展者》杂志的设计大奖就是用了这个方法。而且，因为人们普遍认为投入多自然得多，所以看起来一个更大的展台也许能为设计者们提供更多的机会。这本年鉴并不是一个获奖名单，

NEW LOOK, NEW THEME

A London design company was advising a car manufacturer some years ago on a general redesign of their showrooms. “Why not make them like Ferrari showrooms?” the client suggested. Calls to Ferrari dealers in London produced an extreme unwillingness for them to allow a photographer in, which piqued everyone’s curiosity. So an elaborate strategy was devised. A couple of actors were hired to travel around Europe, calling in on Ferrari dealerships and pretending to be interested in buying a car, to the point where he would be able to take a photograph of her standing by their new car, she would take a photograph of him and the salesman, and so on, to build up a collection of images. There was no trouble finding actors who could play the part of the nouveau riche couple, one of the designers involved later told me: the problem was finding ones who could take useful photographs! And the whole very expensive exercise just showed that there is no common design pattern at all for Ferrari showrooms.

The relevance of this story is that the editorial approach to organising the entries in this annual has, to date, been to group like with like: cars with cars, telecoms with telecoms. This can produce interesting comparisons, but does run the risk of foregrounding the products on show rather than the stand design. It also means that stands where the products displayed are not very interesting may be overlooked, even if the design is efficient or interesting.

The redesign of the Trade Fair Annual is an opportunity – or rather a rationale – to consider an editorial rethinking. The companion series on designs in the German area offered a different, chronologically based approach. Such an approach would not have been valid for a volume covering two years of work, over a wider geographical range rather than just for the German speaking areas. Another method of classification would be by stand size or budget, as is used in *Exhibitor* magazine’s design awards. And just as it would be logical to expect a big-budget stand to deliver more than one on a constrained budget, so a larger stand area might seem to offer designers more opportunities. But this annual is not

相反，它是对趋势和理念的鉴定。总之，像优秀的后现代主义者们一样，我们也应该注意一下二分法，例如，大和小，昂贵和便宜等等。

分类法系统存在的问题是要被分类的对象不清楚它们就要被分类，所以通常它们也不会顺应已选好的模式。因此，最后就需要它包罗万象一点。开创后现代分类法也许最好借鉴一下Borges的著名的动物分类法(如果其本身不会自相矛盾的话)。这个理论源自一本名为《Heavenly Emporium of Benevolent Knowledge》的中国百科全书。在这本书中，动物被分为如下几类：

1.有一些属于皇帝；2.永垂不朽的；3.被磨练的；4.小猪崽；5.美人鱼；6.神话中的；7.迷路的狗；8.不专属的分类；9.像疯子一样发抖的；10.数不清的；11.用上好骆驼毛制成的笔刷画出来的；12.附加物；13.打碎花瓶的；14.远看类似苍蝇的。米歇尔·福柯特别提到荒谬事目录中的有灵性的自然。但自然是荒谬的吗？

首先，要提示一下，知识体系并不一定只构建在对立面的基础上（大和小，重和轻等等）。分类可以相互重叠，也可以相互矛盾，这取决于分类者的态度：经典的林奈植物分类法将很可能呈现出与遗传学分类方法有很大的不同。再例如，看起来顺序已经固定的元素只有在有人承认只有原子的重量才是结构的基础时，它们才真正稳定了。

Borges进一步指出分类不要太单一：上面的第8类就证明了这一点。Borges也提醒我们索绪尔关于语言的任意性概念是很重要的。在同一种语言中，单词由于与其他单词联系起来才有了意义，而不是因为外在的逻辑关系或更深层的意思（除了在语言发展的历史层面上的意思）。后来的作家如Lacan更加深化了这个理念，指出所有的语言都是隐喻的，每一个单词在每一位读者或听者的头脑中引发出一连串不同的参考与

an awards list, rather a survey of trends and ideas, and anyway, as good postmodernists we should perhaps be wary of polarised dichotomies such as big/little, expensive/cheap and so on.

The problem with any system of taxonomy is that the objects to be classified do not know they are there to be classified, and so do not normally fit neatly into the chosen pattern and thus some kind of catch-all is needed in the end. So perhaps the best place to start a postmodern taxonomy (if that is not a contradiction in itself) is with Borges' famous classification of animals. This is allegedly taken from "a certain Chinese encyclopedia called the *Heavenly Emporium of Benevolent Knowledge*. In its distant pages it is written that animals are divided into (a) those that belong to the emperor; (b) embalmed ones; (c) those that are trained; (d) suckling pigs; (e) mermaids; (f) fabulous ones; (g) stray dogs; (h) those that are included in this classification; (i) those that tremble as if they were mad; (j) innumerable ones; (k) those drawn with a very fine camel's-hair brush; (l) etcetera; (m) those that have just broken the flower vase; (n) those that at a distance resemble flies." Michel Foucault has famously cited the inspirational nature of this catalogue of absurdities. But is it that absurd?

Firstly, it is a reminder that systems of knowledge do not have to be constructed on an oppositional basis only (big/little, heavy/light, etc.). Classifications can overlap or contradict each other depending on the stance taken by the classifier: the classical Linnean taxonomy of plants will probably turn out to be very different from a genetically based one. To take another example, the seemingly fixed order of the elements is only stable if one agrees that atomic weight is the basis for the structure, rather than some other factor.

Furthermore, Borges suggests that classifications need not be exclusive: category (h) above is proof of this! More generally, Borges is also reminding us of the importance of de Saussure's concept of the arbitrary nature of language. Words only have meanings because of their relation to other words in the same language, not because of some external logic or deeper meaning (except in the historical

共鸣。可见，他的理念有悖于索绪尔的语言共时性理论，他主张让语言去改变语义。

对展会设计进行分类的一种方法是借用建筑的词汇，如经典、现代、后现代、极简等此类的词汇。但这种分类方法也存在着两点问题。第一，潜在的建筑词汇实在太丰富，范围太广，而且主要的词汇在定义上也有很大的不同，如表示现代意义的几个词 modern, moderne, Modern 和 Modernist。第二，建筑学和建筑学术语在展会设计和评价展会设计方面发挥了很大的作用，只将展会设计与建筑学联系在一起将会忽略展会与品牌、个性、公司交流这些问题间的深层关系。据此看来，如果只根据品牌发展和市场（如面对客户、品牌导向、论点指引等）来进行分类，那么在创办展览和布置展台时，建筑学的作用就会被弱化。

总之，展会设计已经出现了其独立的原则，所以现在它也许需要有自己的词汇。首先，我先提出五个词条，它们来自文学理论中。根据这五个词条，我对展会设计进行分类，这些词条也将说明这本书的写作目的和意义，它们是：首语重复、以言取效、症候式、意象和反事实的。这些词都是不为我们所熟悉的，因为在为展会设计归类时存在着不可预测的因素（这也是没有选择那些更为熟悉的同义词的原因）。我希望这些词可以激起关于如何更好地定义和理解展会的设计者及其同行们的讨论。

首语重复是修辞学的词汇，指的是在一首诗的每节的开始，短语或主题的重复。在这里用来描述以重复作为视觉和品牌主题的展会设计。

奥斯汀把以言取效定义为一种修辞方式，来形容对观众的思想、感觉和行动带来的重要影响。在这里用做描述传递一种强烈信息的展会设计。

阿尔杜塞使用症候式阅读这个词汇来阐述一种在作者没有写明的情况下，自己推断文本内容的阅读方

sense of the development of language.) Later writers such as Lacan have developed this idea further, suggesting all language is metaphorical, each word setting off an individual chain of references and resonances in each reader or listener's mind, and so – contrary to Saussure's synchronicity theories – empowering language to change meaning.

One way to classify trade fair stands would be to borrow terms from architecture: classical, modern, postmodern, minimal and suchlike. But there are two problems with this. The first is that the potential architectural vocabulary is almost too rich, too large, and there are too many differing definitions of the main terms: the shades of meaning between modern, moderne, Modern and Modernist, for example, are considerable and complex. And while architecture, and architectural terminology, plays a considerable role both in the design of stands for the former and our ways of commenting and appreciating them for the latter, to link trade fair design solely to architecture would be to overlook the deep links between trade fair stands and issues of branding, identity and corporate communication. By the same token, to base a classification on terms from brand development and marketing alone (such as customer-facing, brand-led, issue-driven and so on) would be to sideline the role of architecture in creating exhibits and stands.

What this goes to show is that trade fair stand design has emerged as an independent discipline and so perhaps now needs its own vocabulary. As a start, I am proposing five terms, borrowed from the darker recesses of literary theory, and have grouped the stands here under these terms, the meaning of which for the purposes of this book is explained below: the terms are anaphoric, perlocutionary, symptomatic, figural and counterfactual. They are deliberately unfamiliar (which is why more familiar synonyms have not been chosen), and there is an element of the aleatory in the allocation of stands to categories. I hope they provoke debate about how to better define and understand the profession of stand designer. Enjoy, as they say.

Anaphora is a term from rhetoric: it denotes the repetition of a phrase or motif at the start of each verse of a poem, for example. Here it is used to describe stands that use repetition as a visual or branding theme.

法（例如他阅读马克思的作品）。在这里指展会设计应得到大众的理解。

利奥塔使用意象这个词用来形容没有意义的或夸张的叙述方法。意象这个词描述了欲望、幻想和想像力。在这里指展会设计要更注重在情感上吸引观众，而不单纯是一个符合逻辑的外在形式。

反事实的在这里并不是指“如果怎么样”这种轻蔑的含义，更多是指“何尝不”这种思辨性的意义，用来说明展会设计要有浓重的叙述性色彩。

康威·劳埃德·摩根
伦敦，2008年9月

Perlocutionary is defined by Austin as a form of speech that has consequential effects on the thoughts, feelings and actions of its audience. It is used here to denote stands with a strong or highly emphasised message.

Althusser used the term symptomatic reading to describe an approach to a text (in his case the writings of Marx) in terms of what the writer left unsaid or did not include. The sense in which it is used here is for stands that are understated.

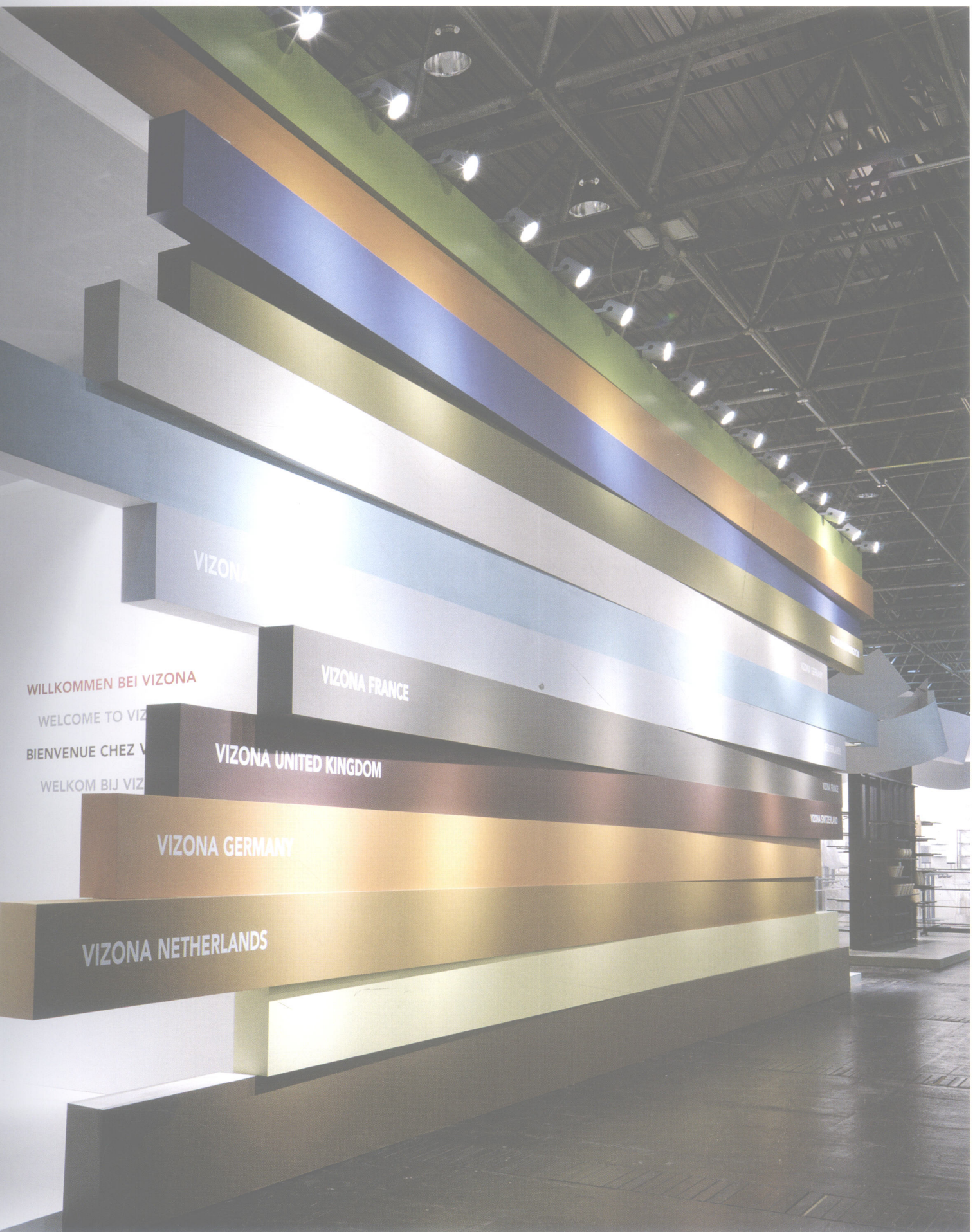
Lyotard suggests the term figural to describe those aspects of a discourse that are “non-meaningful” or rhetorical. The figural is the locus of desire, fantasy and the imaginative. The sense here is a quality of stands that use a strong emotional rather than purely logical appeal.

Counterfactual is not used here in the dismissive sense of “what if” history but more as speculative “why not” history, to describe stands with a strong narrative element.

Conway Lloyd Morgan
London, September 2008



首语重复



美国建筑师协会国家建筑设计展，圣安东尼奥



螺旋形

斐波那契数列是等差级数，就是说第一个数和第二个数相加会得出第三个数，第二个和第三个数相加会得出第四个数，第三个和第四个数相加会得到第五个数，以此类推。以0，1为起点，这个数列为：0，1，1，2，3，5，8，13，21，34。随着这个数列的发展，数值间的比值接近1：1.618，这个黄金比例是由古希腊和罗马的建筑学家们研究出来的。将这些数值画到坐标上，就会呈现出螺旋形，像蜗牛壳或海螺壳。这样的序列常被用来为针对自然的数学方法作争辩。

DOING THE TWIST

A Fibonacci series is an arithmetical progression. Take a first and a second number, add them together to create a third, add second and third numbers to generate a fourth, third and fourth to generate fifth, and so on. Start with 0 and 1, and the series is 0, 1, 1, 2, 3, 5, 8, 13, 21, 34. As the series progresses the ratio between the numbers approaches 1:1.618, the ratio of the golden mean discovered by ancient Greek and Roman architects. Plot the numbers on a graph and the result is a spiral that matches the development of a snail's shell or seashell: the sequence has often been used to argue for a mathematical approach to nature.

